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it by a well-designed chair or a monumental building, by a modest drawing or a vast canvas, by a well-modeled door-knob or a colossal group—great artists whom we honor as of one family have done all these things in the past—and you may win honor in their doing, and find much joy by the way. The way is long at the best, there is no greater lesson to learn, and to impart in turn, in this land of quick and partial results, and it is one to which fortune is denied, for fortune never comes to the man who works with his hands. But it has more gratification than any life I know. It is well to acknowledge this, for if you have the vocation and the whole world asserts the contrary, you could not be dissuaded from it. 'This is the life we have chosen; well, the choice was mad, but I should make it again'; was the profession of faith made to me by that true artist Robert Louis Stevenson."

OLD ENGLISH MEZZOTINTS.
SPECIAL WINTER NUMBER OF *THE STUDIO*, 1910-11. John Lane Company, London and New York, Publishers. Price \$3.00, Postage 35 cents.

The general character of these Special Numbers of *The Studio* is well known and the present volume is in general conformance with its forerunners, though it is perhaps a little richer from the standpoint both of text and typography than the majority. The English are past-masters in book-making, which is, after all, merely to say that they are still book-lovers. There is a substantiality, dignity, and respectability about these paper-bound books, published as a supplement to a magazine, which imbues any subject they treat with importance, and puts our "picture books" to shame. Yet it is nothing more nor less than picture books that one finds them to be. The present volume contains forty-three pages of text and one hundred and twenty-eight pages of illustrations. The history of Mezzotint engraving is thus twice told, by word and picture. The text is by Malcolm C. Salaman, author of "Old English Colour Prints," and "The Old Engravers of England," and is edited by Charles

Holme, for many years editor of *The Studio*. The illustrations are all full-page and excellent in quality. Rarely will one come across a more pleasantly informing volume. Mr. Salaman gives the subject of mezzotint engraving vital interest and recalls vividly the days when the art was at its height—those days when Reynolds and Romney, Hoppner and Gainsborough were painting their great portraits—when London was indeed a city of art.

ART IN OUR COUNTRY. A HANDBOOK, COMPILED AND EDITED BY MRS. E. W. PATTISON, Chairman of the Art Committee of the General Federation of Women's Clubs, St. Louis, Mo. Price 50 cents.

The thousand copies which constituted the first edition of this useful little book were exhausted very soon after they were printed, so that many will welcome with real delight this second edition which is just from the press. During the interval between the publication of the two editions, additional material has been gathered and old data has been carefully gone over and revised. The book is of a size to fit into one's handbag, though it contains nearly one hundred pages and tabulates the public works of art in every city and large town in the United States. The places are given alphabetically, the works of art more or less in order of importance, though no definite classification has been made. Critical comment in most instances has been omitted, though interesting facts are not infrequently set down. It is somewhat surprising to discover how much art there is in our own country and it would be interesting to make further inquiry and ascertain how large a percentage of the works enumerated would be passed with approval by an astute Art Commission. It is worth noting that not only paintings and sculpture are listed but buildings, public and private, parks, driveways, stained-glass windows, doorways, fountains and the like. The place this little volume holds is unique, and both as a reference book and guide it is invaluable.